

Objective Analysis

RV #2

Baylands Nature Preserve

Analysis of RV #2 Experiment

Transcript of the second remote viewing experiment was typed out the same day, and I corrected and verified it by replaying the tape made during the experiment.

There are three separate parts to the narration. First, the attempt to predict the site beforehand. Second, the description of a shielded environment followed by views through a kallidoscope. Third, the description of the building interior.

In each of the three parts (as in the other experiments as well) the initial description is good. Attempts to further elaborate on the descriptions begin to involve analogies, guesses, and memories; and get increasingly poor. Subjectively, the overall performance was definitely extra-chance, with the second portion particularly satisfying. As an attempt at objective analysis, each aspect of the drawing and each phase of the verbal description were designated true (+) or not true (-) with a (?) only for those details not verified. The drawing is difficult to so analyze, since it was drawn in conjunction with the verbal description.

The score given to each phase is shown, and then placed in summary categories. A number of sophisticated computations could be done to look at such variables as the time sequence of (+) and (-) responses. I doubt they would provide any pertinent information. A simple summation of the scores by category indicates only five significant categories: the body position of the outbound experimenter, ambience of the location, and relative locations were significantly true. Object names and descriptions relating to the out-bounder's environment were significantly untrue.

There are several problems with doing such an analysis:

- 1) The role of the interrogator must be considered, as it directs or misdirects the subject and focuses attention on categories of response easy or difficult to the subject.

- 2) Each RV site in these experiments is generally chosen to have a high degree of strangeness. Recognition of the peculiar qualities of the site should be weighted more heavily than correctness of details such as color or sizes. An analysis procedure should reflect informational value, relative to the particular goal in performing the RV. My personal goal was proof that I could perform remote viewing; my subjective analysis indicated that I was successful. The objective analysis attempted here

indicates that the informational quality of the results depend upon the categories of interest.

3) Categorization was arbitrarily done, and may have incorporated some additional bias into the analysis.

4) A number of correct items were not described, but are implied by the details described. For instance, by discussion of the floor plan it is implicitly stated that the site includes a building. Any analysis by count should include such implicit statements, although that is not attempted here.

5) It is not certain that the channel for RV transmission does not also involve telepathy; in fact there is evidence that the involvement does exist. Therefore, it is important that the outbound experimenter both focus his attention and record his perceptions and intentions, for correlation with the subject's descriptions.

6) By knowing the analysis procedure beforehand, the subject can generally improve his response relative to that assessment. In particular, a subject can refrain from describing details or drawing analogies. It would seem he might also use knowledge of his own calibration results to indicate what categories of data he usually gets correct. A learning program using such feedback might increase performance relative to a specific analysis. In all cases of remote viewing run to date, however, the attempt has been to obtain as much information as possible, without imposing any filtering. Objectively analyzed results may have suffered from this emphasis on production rather than validation of information. The phenomenon of remote viewing has now been sufficiently demonstrated that the current concern should be increasing the SNR of the subject's output.

RV #2 TRANSCRIPT

SG1I TODAY IS THURSDAY, NOVEMBER 7, 1974. THIS IS RUSSELL TARG WITH [REDACTED] BLDG. 30 AT SRI. THE TIME IS 10:10 AM. HAL HAS LEFT TO OBTAIN TRAVELING ORDERS FOR A REMOTE TARGET. HE'LL GET HIS TRAVELING INSTRUCTIONS FROM BART COX WHO'S HOLDING A COLLECTION OF REMOTE SITES IN HIS SAFE. AT 10:30, HAL WILL BE AT HIS REMOTE SITE, AND AT THAT TIME WE'LL ENDEAVOR TO DESCRIBE WHERE HE'S AT.

SG1I IT'S 10:12, AND [REDACTED] AND I WERE DISCUSSING THE POSSIBILITY OF DESCRIBING AT THIS TIME WHILE HAL IS STILL OBTAINING HIS TRAVELING ORDERS WHAT KIND OF PLACE HE MIGHT ARRIVE AT 17 MINUTES FROM NOW WHEN HE GOES TO HIS REMOTE PLACE.

TELL ME ABOUT THE BENCH THAT YOU SAW.

I think that's probably just what he was moving past. It was just a standard work bench like you find in a lab--light wood more than waist high--in fact there are probably a bunch out in the hall here.

IF YOU PICTURE HIM AT THE BENCH, DO YOU SEE THAT BENCH INDOORS?

I assume that it is.....then I start thinking of all similar kinds of things that would be outdoors. It's a...pretty....you just talk about the height. I sort of saw him leaning on one elbow and leaning against the bench.

BY BENCH YOU MEAN A LABORATORY BENCH OR WORK TABLE?

Um hum

IS THERE ANYTHING ON THE TABLE?

Not much. No.

YOU WANT TO TELL ME ABOUT IT?

A few papers, small things. No really large equipment.

Then when you asked me if he were inside, I flashed to him in the same kind of position but he's up on top a hill looking out over a landscape, and there's a guard rail along there, and he's kind of leaning against that.

So the idea of a structure that's a little higher than waist high with him leaning up against it--kind of common to both of them. let's stop for now.

IT'S NOW 10:15.

SG11

THE TIME IS JUST ABOUT 10:30. SO WE'LL ASK [] TO GIVE
HER IMPRESSION OF WHERE HAL HAS GOTTEN TO.

My initial impression is very strange. First of all, I just saw a big, empty black box and thought maybe he was in the shielded room. Then I got a very clear image of him laughing and grinning, and I thought maybe the big darkness is a mirror that he's kind of looking in.

Trying to get a feeling for what he is doing--I just have him standing up kind of leaning with his back against something, hands in his pocket.

For a while the image all broke up as though I was looking through a prism or something. There were lots of Hals doing all different kinds of things.

Almost like looking at a movie projector that was shot through a kallidoscope.

There are images projected but they're all kind of piecemeal.

THAT'S WHAT YOUR IMAGES ARE DOING OR THAT'S WHAT YOU THINK
HE'S SEEING.

I'm not sure which. I think he's involved in it. I don't know if he's running the show or just watching it.

IT INVOLVES CHANGING SCENES?

Now it's just all geometrics like triangles with lots of movement more than anything.

See a lot of patterns going by like maybe touring a modern art museum. Nothing I've done in fact would give me a comparable set of colors and shapes in such a short period of time.

I just got the idea to try and count the number of times he looks at this watch. I just lost track of how many times he's done it so far. I think twice so far.

IT'S 10:35 RIGHT NOW.

(phone rings, Russ goes to answer it)

DOES THAT BLACK BOX STILL FIGURE IN YOUR PICTURE?

No

I was just saying while you were out was that the only thing I could think in my experience would give a similar feeling is of walking through a museum looking at an art show--a lot of geometric forms and colors, different shapes.

Trying to get a feeling for how much activity he's involved in.

Initially, it was just the feeling that he was kind of relaxed, standing up and looking at something, but I haven't got anything else.

Just as I said that I saw him sitting down. That may have been my own memory of the fact that I always sit and look at art museums.

IF YOU LOOK AROUND YOU COULD YOU TRY TO DESCRIBE THE PLACE THAT HE'S AT?

Just got an image now of a square room. The floor seems to be checkerboard, black and white. Towards the center they kind of fade out. At the corners it seems a sharp pattern.

Looking toward one wall...there's something in the center...kind of circular. I don't know if it's a fountain or seats or both.

The wall I'm looking at is tall...there are high ceilings, was going to say a large door, but it's more as if there were just part of a wall...I guess that's the entrance area.

Just got an impression of a water fountain--one of the kind that's sticking to the wall rather than standing up on the floor.

There's marble around it.

It's kind of a...like arches...marble against the wall. There's a light fixture on the wall near the peak of the arch.

Steps leading down.

Trying to go down the steps I see a lot of things at once it's kind of a circular room down there, reddish colored rug on the floor.

Then I get the impression of something circular, maybe chairs in a circle--like a lounge.

IF HE LOOKS AT WHAT'S IN FRONT OF HIM, WHAT KIND OF SPACE DOES HE SEEM TO BE IN RIGHT NOW AT 11:20? IF HE LOOKS OFF, WHAT DOES HE SEE?

In the distance, it's very dark....blackness. Up close, it's rugs...kind of like going off in an alley way, bench-type chairs on either side.

Starting to get an impression--the feeling of the place. It's like kind of like a movie theatre or art museum. It's a tourist type place. A place you go to see and walk around in.

I don't think it's a business place.

IF YOU LOOK AT THE FLOOR WHERE HE IS NOW, WHAT DOES IT LOOK LIKE?

I don't know if it's tile or carpet tile. White, brown, gray, kind of an ornate dark on light pattern.

I seem to have a very small field of view. If you ask me to look at one thing I can guess about that, but I don't see the surroundings.

But it does seem to be a very busy place.

YOU THINK IT IS BUSY?

Not busy with activity, but architecturally busy.

IS THE ROOM ITSELF BRIGHTLY LIT?

It varies. I think he's downstairs now. He's moving around which I didn't expect. Maybe he's still upstairs and I'm moving around.

The upper part is more brightly lit than the lower part.

Lots of individual lamps around...on the ceiling and the walls.

DO YOU HAVE A FEELING FOR THE UPPER ROOM.

I think you enter on the upper level--it's big, open...central court...its inside though. Now I'm getting to remembering things.

Walking around over the church in that big courtyard, trying to get a relative feeling of size.

In this case I'd say maybe 40 x 40, maybe bigger. That's the upstairs.

YOU SAID THERE WERE CHAIRS?

just kind of scattered around against the wall.

ANY EXHIBITS?

I did initially. Now I get the feeling that that's not the purpose of the place. Just kind of there as ornaments.

I don't think it's really a museum.

ARE THERE WINDOWS?

Again I guess kind of ornamental windows, not clear glass, kind of foggy. See a lot of hatch marks, little panes.

Big windows, maybe big oval ones, with metal strips.

I don't think they're stained glass--they don't seem to be colored--just kind of foggy.

I just now got the impression of a very tall lamppost.

IS THE ROOM OF ANY PARTICULAR SYMMETRY?

Seems to be square.

SQUARE ROOM.

Yes

You enter on the western end==that's where the wall isn't. South is the side of the outside wall say facing the street or courtyard.

You enter from the west, and on the east is where the stairs go down.

Just now got the impression of kind of a vaulted ceiling or overhang or partition or something.

CAN YOU TELL ME ABOUT THAT?

Seems ornate, patterned, maybe tile, colored tiles.

Blue, gold, white. My eyes are starting to tear from keeping them closed.

IT'S 10:45

Did you say 15 minutes or 20?

JUST BECAUSE HE LEAVES, IT DOESN'T MEAN YOU HAVE TO.

DOES THE ROOM HAVE ANY SPECIAL FEELING ABOUT IT?

The feeling I get on a small scale is like a train station depot. Something like Grand Central Station. It's not that busy, it's just that architecturally that's what it reminds me of.

I get the feeling of the purpose of the people.

I just had the impression before that before Hal left he kind of turned a complete circle and scanned the whole place once more.

I think to walk out, if he goes out on the western side and goes down a flight of stairs, turns left and goes down another flight and then he's out. Like long thin marble stairs, not a normal flight of stairs.

Outside there's a little brick--kind of a brick wall built in around the building.

SG11

☐ IF YOU GO INSIDE, IS THERE ANYTHING IN THE BUILDING THAT REMINDS YOU OF THE LIGHT COLORED BENCH YOU SAW AT THE BEGINNING?

SAY, GO INTO THE MIDDLE OF YOUR ROOM AND LOOK AROUND, DO YOU SEE THAT LIGHT COLORED BENCH ANYWHERE?

No, it doesn't seem to fit in with the bench.

I don't see anything at all like a work bench around this place. I think really all I saw was transitory one of the places he went to

Then when you go downstairs from the upper level to the lower level, there's a bannister on the left and the stairs kind of curve around counter-clockwise.

It all seems so really clear and colorful--I'll be really curious as to...

CAN YOU TELL ME ABOUT THE COLORS?

About the stairs or.... Mostly I see the carpet downstairs--red with dark blue, red background, dark blue pattern on it.

YOU SAID IT HAD...YOU DESCRIBED BLACK AND WHITE TILES UPSTAIRS AND A CARPETED LOWER LEVEL.

Um hum

Not like any place I've ever been.

Makes me feel that I'm not remembering it, or making a composite of things I remember.

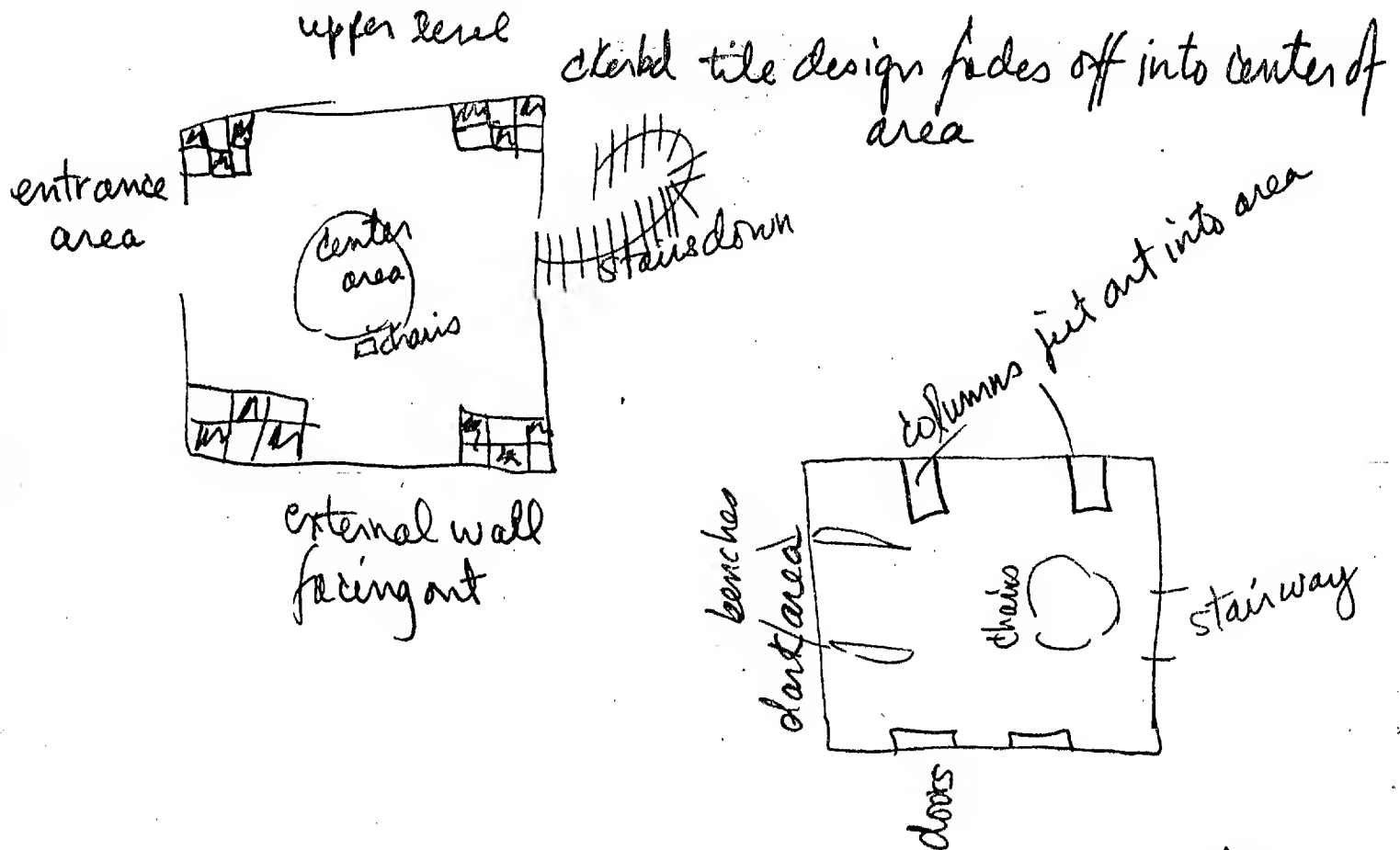
WOULD YOU LIKE TO TRY AND DRAW WHAT THE INSIDE OF THE ROOM LOOKS LIKE?

OK. My drawings are not usually very good.

YOU SEEM READY FOR THE REST CURE.

get healthier as I go along.

I think the picture is going to have much less detail than the description.



red carpet w
dark black/blue design
not modern
not quite Persian

H. H. H.



SG11

Drawing made during RV #2

Analysis of Drawing

correct

correct orientation entrance & exit west & east
stairs go around as shown, on outside
presence of chairs in an area
columns jutting into lower area
downstairs was red with black/blue design

incorrect

checkerboard floor - was boards
square columns - were round piles
chairs downstairs, was outside ground
red downstairs was marsh grass, not rug
doors downstairs - don't exist

Analysis of Each Phrase in the Verbal Description

Hal leaning⁺ against light⁺ wood work bench⁻ more than waist high⁺, at current time⁺.

Nothing much on the table⁺ - a few papers⁺, small things⁺, no really large equipment⁺.

He's outside⁺, on a hill⁻ looking over landscape⁺, leaning against guard rail⁺.

Initial impression of shielded room⁺, then Hal grinning[?].

Have him standing⁺, leaning back[?], hands in pocket[?].

Image broke up like through a prism⁺ or Kallidoscope.

I think Hal's involved in the show⁺ - can't tell if he's running it or watching it⁻.

All geometrics, triangles with lots of movement⁺ (no transition mentioned⁻)

See patterns like touring an art museum⁺

Hal has looked at watch for second time[?].

Hal still standing⁺, relaxed, looking at something

Just saw him sit⁻.

Square room⁻, (he's at)⁻, checkerboard floor⁻, black and white⁻, shape at corners and fade in center⁺

Something in center of room - fountain⁻ or seats⁺ or both⁻, circular shape⁺.

Tall wall⁺, high ceilings⁺; entrance area by a wall partition⁺

Water fountain stuck to wall⁺, not standing on floor⁺.

Marble around it⁻, light fixture on wall[?], near peak of marble arch⁻.

Steps leading down⁺

Circular room downstairs⁺, reddish colored rug on the floor⁻

Something circular - maybe chairs in a circle⁻

Hal sees in the distance - blackness, rugs up close, like an alleyway, bench-type chairs on each side.

place is like a movie theatre or art museum; tourist type place; place you go to see and walk around in

not a business place

"floor under Hal" is ornate dark on light pattern

architecturally busy

lighting varies, Hal downstairs now, he's moving around.

upper part more brightly lit than the lower

lots of individual lamps around on ceiling and walls

entrance on upper level, open central court inside 40 x 40

chairs scattered against the wall

initial feeling of exhibits; not the purpose of the place, just ornaments

not really a museum

ornamental windows, not clear glass, foggy, hatch marks, little panes

big windows, maybe oval, metal strips

room is square

enter on west where wall is not, south faces street, stairs down on east

vaulted ceiling, ornate, maybe tiles, blue, gold, white

like train station depot architecturally; like Grand Central

before Hal left he turned a complete circle and scanned the whole place once more

to go out, he goes down a flight and turns left and goes down another and then he's out, like long thin marble stairs

brick wall outside built in around the building

the bench isn't here⁺ that was where he was when I mentioned it

Categorization of Results, in Sequence

(+)

(-)

body position

object name

color

height object

time

objects absence (2)

objects (2)

outside location

location height

view

body position

shielding

body position

overview description-analogy

purpose

purpose

movement

transition away from Hal

ambience

body position

body position

room shape

design

design change

color

| | |
|-------------------------------|-----------------------|
| object | object |
| shape | |
| environmental description (3) | |
| object and location (2) | description substance |
| stairs location | object |
| shape area | area name |
| color | object (3) |
| | color by Hal |
| | objects (2) by Hal |
| ambience (5) | |
| | objects by Hal (2) |
| ambience | |
| lighting (2) | Hal's location |
| relative positions (2) | |
| area size | object position (2) |
| ambience (3) | windows (5) |
| windows (2) | windows |
| | area shape |
| absolute directions (3) | room description (3) |
| color | color (2) |
| | analogy - location |
| Hal's movements (2) | |
| stairs relative position (2) | substance (2) |
| | object present |
| track Hal from place to place | |

Summary Analysis by Category

| | (+) | (-) |
|-------------------------------|-----|-----|
| + body position, Hal | 7 | 1 |
| windows description, lighting | 4 | 6 |
| object size | 1 | 0 |
| colors | 3 | 4 |
| substance, material | 0 | 3 |
| - object name | 4 | 11 |
| object position | 1 | 2 |
| object absence | 3 | 1 |
| location - absolute | 3 | 1 |
| + location - relative | 6 | 1 |
| presence of movement | 1 | 0 |
| area size | 1 | 0 |
| design of pattern | 1 | 1 |
| shapes | 2 | 2 |
| time | 1 | 0 |
| inside description | 3 | 3 |
| area name | 0 | 1 |
| outside description | 1 | 0 |

| | | |
|-------------------------------|----------|----------|
| analogies | 1 | 1 |
| + ambience | 10 | 0 |
| purpose | 1 | 1 |
| - description relative to Hal | 2 | 5 |
| shielding | 1 | 0 |
| | <hr/> 56 | <hr/> 44 |

A suggested analysis procedure is the following:

If possible, calibrate a subject by identifying the categories of description he uses in RV, as well as those he gets significantly true or untrue.

Use as control a second person whose normal descriptions match that pattern. Have the control physically visit the site and describe it. (Included would most likely be a statement naming the type of site (oceanside, building, park, etc.) and then a number of details.

Score the subject relative to that control.

In addition identify the outbound experimenter's movements and perceptions, and identify the subject's descriptions of these.

The control may be the outbound experimenter, if suitable.